

## **Abstract**

### **Rewriting as Creative Writing in the Cinematic Works of Marguerite Duras**

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In transition from authorship to filmmaking, the issue of differences between genres and fiction-cinematic contracts is inevitably raised, and the writer-filmmaker is forced to choose methods of expressing himself. This is where Marguerite Duras presents a completely new style of writing which is in contrast to all pre-existing systems and all constraints and boundaries; a new image of the writer-filmmaker. Duras's writing, especially in "Romance" – is her latest written text in the collection of Indian cycle. It is free of any linguistic and narrative syntax. In fact, she has ignored all rules and regulations that are imposed to the system and language but attempts to reach a new language that is able to say unutterable matters: untold love, untold war and untold death!

After this experience, it seems that Duras abandoned the field of literature in order to find a new language in the field of cinema by resorting to the magic of image and sound. It seems that Duras's film text is based on the destruction of her earlier texts and rewriting them. In this paper, we have tried to show how the rewriting of previous texts and converting them into cinema framework is a kind of continuous endeavor for Duras to reach a type of creative writing that attempts to write unutterable matters.

**Keywords:** Text, Rewriting, Destruction, Image, Sound, Black.

**Analysis of the canonical narrative schema, the modalities, the conflict between the modal verbs and the veridictory square in four pieces of Ionesco: *Rhinoceros*, *The Chairs*, *Amédée or How to get rid of it?* *Exit the King***

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This research intends to analyze the four plays of Ionesco, the contemporary playwright, titled: *Rhinoceros*, *The Chairs*, *Amédée or How to get rid of it?* *Exit the King*, to find the narrative functioning of these pieces. We will see thanks to the tools provided by the semiotics, the narrative functioning in the absurd plays of Ionesco: the canonical narrative scheme, the modalities, the conflict between the modal verbs and the veridictory square of these pieces, are against the other current literary works and show us an upheaval of values and ideas in the world of the absurd as well. We have the NP and the valuable object but the result is unexpected and we can see the change in the narrative path and the object of value. The aim of this study is to express Ionesco's philosophical and literary ideas and his theater of the absurd. As part of this study, we will also try to find an answer to our question: How his absurd ideas: *Rhinoceros* (the metamorphosis of man into rhinoceros, lack of interest in people, inhumanity), *The Chairs* (loneliness, lack of love and absence of God), *Amédée or How to get rid of it?* (The emotional divorce between a couple and the death of feeling, regrets and remorse of a man in life) and *Exit the King* (the fear of death and man's anguish in the face of death) are expressed by Ionesco. In any case, Ionesco's study of narrative functioning in his four pieces remains the main theoretical framework of this work.

**Keywords:** Ionesco, Semiotics, Absurdity, Humanity, Inhumanity, Thing.

## **Incarnation of Aragon's Elsa, in the form of Shamlou's Ayda**

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The concrete manifestation of the reality of an abstract notion, has led many poets to expose their own Muse, who are reflecting the beauties of creation, as a mirror. Aragon, the French Poet, who was inspired by oriental poetry and philosophy, and was under the direct influence of the Iranian Poet Djami, took the personality of a mad man, Madjnoon, who was in search of his love Elsa, in his work entitled *Le Fou d'Elsa*. Also, Ahmad Shamloo, a contemporary Iranian poet was awakened by the love of Ayda. Therefore, Ayda and Elsa were the beloved, the homeland, and compatriots of our two poets. Through this research, we will see how, in search of a lost identity, under the pretext of the concretization of an abstract love, and in the form of surrealist poems, Aragon and Shamloo, had impressed a generation in France and in Iran, by exposing their mentality.

**Keywords:** Love, Medjnoon, Aragon's Elsa, Shamlou's Ayda, Surrealist Poems.

## **The novels of Daniel Pennac, at the service of teaching FFL**

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Daniel Pennac is a novelist who left his profession as a French teacher to devote himself entirely to literature. The most important feature of his novels

is that he reflects his didactic reflections and tries to show to the teachers the attitudes, concerns, pedagogical difficulties and motivation processes.

In this article, we try to identify didactic concepts developed in two novels of Pennac, *Like a novel* and *Kamo and me* and to model them based on the theories of modeling. One of these models forms the basis of a field study that attempts to verify Pennac's didactical propositions for reading and reading competence in the Iranian context and for Iranian FLE students, level B1 acquired. Our main objective is to see to what extent the didactic concepts developed by a novelist in a text not intended for teaching, can inspire teachers to better manage their courses, better understand the needs of their learners, better prepare the content of their courses and ultimately better create empathy between him and his learners. The analysis of the results of this field study indicates that Pennac's teaching propositions are adaptable to the Iranian context of French as a Foreign Language teaching.

**Keywords:** *Like A Novel, Kamo And Me*, Writing, Reading , French As Foreign Language.

## **Mythological issues through *Night Accident* of Patrick Modiano**

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Patrick Modiano, contemporary French novelist, presents us through his autobiographical writings, especially *Night Accident*, a soul haunted by events and past memories. So, his obsessed memory precedes his birth. Dealing with quest and identity, the author represents the absence of his parents and the traumas of the world which he himself lived in. In his dark universe of exploration of storytelling, through anxieties and obsessions, we

take into account figures and myths that renew the images faded and overthrow the classical writing. Certainly, the call to inconsistency and apathy reflects the disarray of the narrator and signs the search for a lost and chaotic identity. This article aims to shed light on the mythological stakes in the textual examples of the various inflections that could put in place the elements dispersed by memory and show the existential emptiness of a revolutionary and larval freedom.

He proposes, moreover, to study the function of the myths concealed in *Night Accident*, and the modality of the representation of some archetypes which lead to a perception and a minute observation of the past.

In principle, this article contains two parts, the first of which verifies, in a globalizing approach, the approval of a mythic significance in the work being studied and the way in which Modiano has invested, as it pleases, mythology; as for the second, while particularizing the mythical aspect on the archetype of sensuality and feminine suavité, we try to study the archetypal modality of this renewal of the symbolism of ancient myths and the poetics of their reactualization in the world. Modiano work.

**Keywords:** Myth, Novel, Femme Fatale, Identity, Modiano.

### **A sociological study of Problematic Hero in two autobiographical novels of Annie Ernaux, *Cleaned Out* and *The Happening***

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Classic German aesthetics analyzes the theory of the novel on a historical level, when Hegel calls the novel “the epic of bourgeoisie”, in truth he is calling the novel a type of art which comes into harmony with the epic

within the evolution of the bourgeoisie. According to Lukács, the Problematic Hero in the novel, in the search of his lost causes, struggles within a space where there is no place for his or her heroic values, a struggle which results in defeat in the end. This quixotic Hero pursues values that cannot be actualized in a bourgeois society, therefore the Problematic Hero of the 20th century is a new knight who - in spite of the existence of the family, society, government, the laws, job requirements, etc - endeavors to struggle against the misfortune he or she faces.

This paper analyzes the concept of the Problematic Hero in two autobiographical novels of Annie Ernaux, *Cleaned Out* and *The Happening*, and regards the subject of the conflict between the hero and the bourgeois society from a literary sociological perspective.

**Keywords:** Sociological Criticism, Annie Ernaux, The Problematic Hero, Autobiographical Novel, *Cleaned Out*, *The Happening*.

### **Study of the ambiguity of ideological discourses in the novel *The dead of the green park* of Mohammad-Rezā Bāyrāmi**

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**HOSSEINI HEDJAZI Arefeh Nessa**

This article focuses on the study of the ideological discursive equivocation in the novel *Mordegān-e bāq-e sabz* (Free Translation: The Dead of the Green Park) by M.R. Bāyrāmi. The hypothesis that this article proposes to study is that of an equivocation of the ideological discourse provoked by a "transindividual subject" of plural identities, perceived by the author as conflicting, identities that can be identified through a narratological analysis. The research is based on the sociocritics of Edmond Cros, V. Zima

and Lucien Goldmann, G.Genette narratology and the Bourdian theory of literary fields. The reception of the work has also been studied. The Bourdian theory of the fields and the figure of the intellectual serves as a support for the analysis of the auctorial position and the auctorial ethos, preceded by a return to modern Persian literature and its choice of commitment to reason, in particular, the socio-political context of its genesis.

**Keywords:** Trans-Individual Subject, Writer's Ethos, Equivocal, Speech, Auctorial Position.

## **A Study on Bewitchment Delirium on Antonin Artaud's Works**

**TABATABAEI Sara**

Antonin Artaud is a French theater theorist, actor, writer, essayist, painter and poet who has suffered from mental disorders during all his life. His works can reveal the sufferings and the troubles that will be exacerbated to reach towards the end of his life at an acute state of delirium: being bewitched by demons. Armed with a psychoanalytic method, we will study in this article the poetic dimension of the deformation of the common reality in Artaud's delirium and analyze the subjective alteration of the meaning which has performed by the writer in his text, in order to discover a different reality.

**Key words:** Delirium, Bewitchment, Demon, Other, Psychotic Subject, Subjective Alteration Of Meaning.

## **New reading of Jalal Al-e Ahmad's Westernization (GHarbzadegi): East and West Confrontation**

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The present article aims to study Westernization (Gharbzadegi) by Jalal Al-e Ahmad (1923-1969) based on the analytical method of Pierre Brunel, the Law of Emergence and the Law of Flexibility, and thus it will illustrate the importance of the intercultural approach in concepts such as the self (the East) and the other (the West). According to Al-e Ahmad, the East and the West are two disputable entities, and his motivation to criticize the individuals plagued by the West (who he calls gharbzadeh people) derives from contrast between the Eastern authenticity and the Western civilization. Furthermore, Yves Chevrel's rule (X and Y), which is based on flexibility and oppositional position, is found to be of great importance for the comparative study in this research and for the real discovery of the self (submission) and the other (domination). In this article we try to discuss the effects of Pierre Brunel's law in the images associated with the East and West and whether in these images the look of "I" (that of Al-e Ahmad), as a fair judge, deals with the differences and similarities or not.

**Keywords:** The Other, Al-E Ahmad, Contrast, The East, The Self, The West